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modern that it takes cognizance of the steel frame, and actually superposes on a Gothic church a five-story office building for the use of the church. This superstructure houses not only the bells but several other parochial requirements, and this not only without impairing the dig-

nity of the structure, but in the course of adding to it a highly picturesque and effective crowning feature, which cannot be belittled or put to shame by the proximity of any ensuing skyscrapers. These examples should suffice to set thoughtful architects to thinking.

THE WOODSTOCK SCHOOL OF LANDSCAPE PAINTING

BY BIRGE HARRISON

IT is beyond question, I think, that the greatest achievements of modern art lie in the domain of landscape—or at least in the field of out-of-door painting—for in the larger sense in which this statement is made it matters little whether the dominant motive of a picture is the human figure, cattle, or fields and hills, and the boundless sky. Indeed, it is this fundamental fact which sets modern art apart from the art of the past and entitles it to a distinguished position in the art annals of the world.

The most casual survey of a list of the truly eminent painters of the nineteenth century yields indisputable evidence of the truth of this general statement. In France we have Millet, Corot, Troyon, Jacques, Rousseau, Cazin, Monet, Sisley, Pissarro, Bastien-Lepage, Cottet, Simon, and many others; in Scandinavia, Thaulow, Tuxen, and Kroyer; in Spain, Sorolla; in England, Turner, Crome, and Constable, and in America at least a dozen living painters whose achievements rank as high as those of any of the above-mentioned European masters. When the work of these Americans is measured with the century-long rule by which art can alone be truly gauged, it will be recognized as an entirely new departure, an achievement of which the old masters would have been wholly incapable.

The painters of the Dutch, the Italian, and the Spanish Renaissance had become so accustomed to the diffused light of the studio, with its warm shadows and its

cool lights, that they were unable to appreciate the fact that this order was reversed in the open air where the source of illumination is the golden sunlight, while the shadows receive only a blue or violet radiation from the sky itself. It was the discovery of this cardinal truth by Crome and Constable in England—a truly great discovery in its day—which made possible the new art movement of modern times, in the full flood of which we of today have the good fortune to be living.

Now in view of the above-stated facts it is rather curious that nowhere in the world should any attempt have been made to establish a serious and permanent school of landscape art. Individual painters, it is true, have from time to time established "classes," and groups of admiring students have sought out the painting ground of some well-known "master." But while the art-loving public and the connoisseurs have been acclaiming the landscape-painters—paying as much for a Corot or a Millet as for a Rembrandt or a Titian, the artists themselves (or at least that portion of the guild who have had charge of the department of art-instruction) have remained singularly obtuse—have either failed to recognize the trend of the modern art-movement, or recognizing it have failed to respond to it. Art schools the world over adhere to the old tradition; everywhere they are patterned on the same old model; and the result is that art

instruction today is practically the same as was given to the indoor figure painters of the sixteenth century. The marvel of it all is that in spite of these adverse conditions so many truly great painters of out-door nature should have developed in our own day and the years immedi-

tion, of vibration, of atmospheric perspective—to waste precious years in acquiring fundamental principles which could have been taught him by an experienced painter in a few short weeks or months at most.

It is immensely to the credit of the



THE WOODS

ALLAN COCHRANE

ately preceding it. That the feat should have been possible at all is a far higher tribute to the genius than to the intelligence of the modern artists. On leaving the regular "school of art" each painter had to rediscover for himself the reversal of the indoor color scheme—to grope without help from any source, after the secrets of luminosity, of refrac-

Art Students' League of New York that it should have been the first to perceive the need of a serious school which should be wholly devoted to instruction in landscape art, and should have been the first to establish on a permanent footing a summer school, which it is hoped will be as lasting as the League itself. Four years ago their experiment was



SUMMER SKY

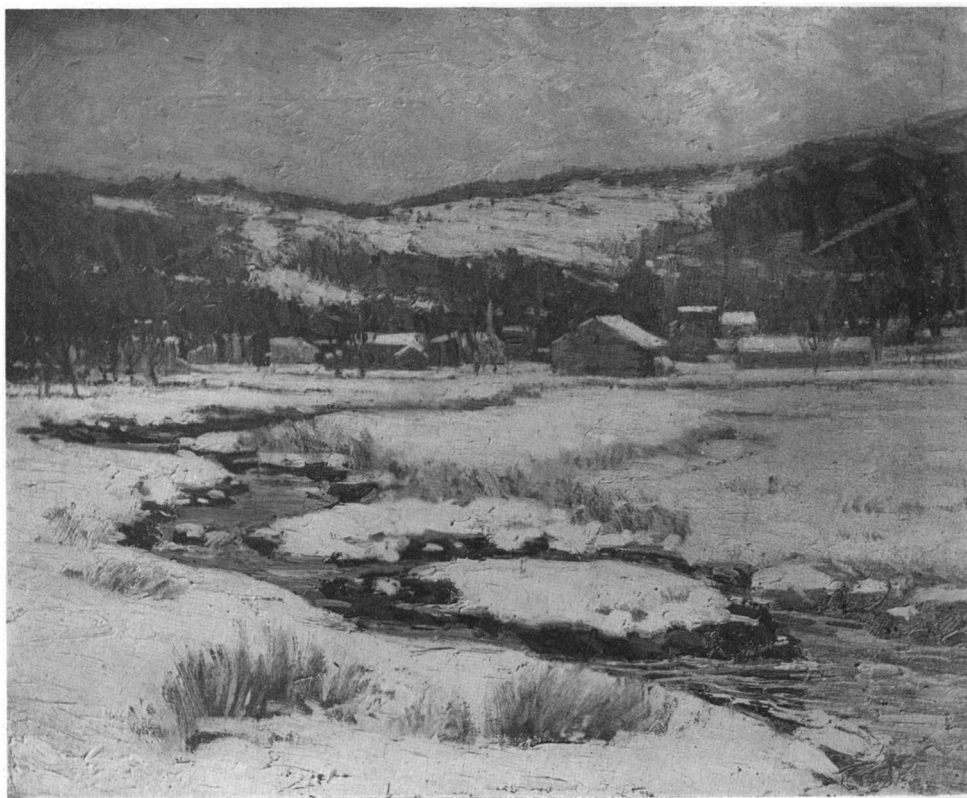
JOHN CARLSON

launched and the Woodstock School was opened at the little village of the same name, located in the picturesque old Dutch region of the Catskill foothills.

The success of the venture was so immediate and the growth of the institution, both in the numbers of its students and the quality of their output, was so phenomenal that a few words in regard to it should be of interest to anyone who is interested in the future of American art.

The location, to begin with, was a very fortunate choice, for the broad valley of Woodstock combines an immense variety of landscape features. In one direction it looks over meadows as flat as those of Holland, toward the Hudson, fifteen miles away; and those meadows are intersected by the slow winding Saw-Kill with its old Dutch mills and its occasional falls and ripples; while in the opposite direction it looks up to the great

mountains of the Rip Van Winkle country, which toss the clouds into the infinite forms of fleecy beauty seen only in a land of towering peaks. The village itself, clustered around the old white Dutch church, furnishes an immense variety of picture-material for those whose choice of motive demands the scintillating vibration of color which is found only in the play of dancing sunlight over white surfaces. A permanent and very commodious studio building has been provided, on one wall of which the results of the week's work are displayed every Saturday morning, when every pochade, sketch, and picture receives the serious criticism of the instructor; while a talk or lecture on some one of the technical or psychological points connected with landscape painting is given at the same time. During the season, which extends from June 1st to No-



WINTER

HENRY McFEE

vember 1st, it is possible thus to cover almost the whole ground, and any student with reasonable ability, who follows the whole course, can advance as far in a knowledge of the underlying principles of landscape art in these five months as in as many years under the old system.

Indeed it has happened not infrequently that a student who in June was an absolute tyro in landscape painting, by December was turning out pictures which passed the juries of our best exhibitions.

In art, as in everything else in life, those go fastest and farthest who follow the line of least resistance. At Woodstock, therefore, no effort is made to give special instruction in those technical points which can best be learned in the regular city art school, but the attention is devoted nearly exclusively to things which can be studied, and in which mas-

tery can be acquired nowhere so well as in the open air. Infinitely the most important of these things is held to be what painters in their technical jargon call the "big vision"—the power to see and to render the whole of a given scene or picture motive, rather than to paint a still-life picture of its component parts; the power to give the essential and to suppress the inessential, the power to paint the atmosphere which surrounds the objects rather than the objects themselves, the power, in a word, to give the "mood" of a motive rather than a scientific statement of the trees and rocks and fields and mountains that make up its elements.

Paul Dubois, who was, probably, the greatest sculptor of the nineteenth century—greater than Rodin, precisely because he had the big vision, because he saw and was able to convey the essential



MID-OCEAN

BIRGE HARRISON

nobility and beauty of his subject, while Rodin holds the attention always fixed upon beauty of surface and detail—once made a remark which, although addressed to sculptors, was so apt in its application to the needs of painters that, transposed, it admirably illuminates the point about which I have been speaking. In addressing his students one day he said that while it had taken him five years to learn anatomy it had taken him ten years to unlearn it. In other words his scientific knowledge of the position of every muscle and articulation was so exact that this knowledge was apt to step in between him and his vision of the model; and no one knew so well as he that in art, facts are nothing, vision everything. For before everything else it is the province of painters and sculptors alike to render the impression. In that one little word is coiled up the whole message of art. Now all of

this of course implies elimination. But in order to eliminate judiciously one must first know intimately the things that are to be eliminated. One must know the anatomy of one's landscape even if one is not to paint it.

And if one is to paint atmosphere one must know the technical means by which that rather astonishing feat is to be accomplished. One must know the secrets of refraction and vibration, as well as drawing and design and color, and the composition of pigments, and numerous other little points—to which much time and attention is necessarily devoted at Woodstock. There is no royal road to success in art. It is all mountain climbing, which must be done on foot. There is only one way to learn how to paint a masterpiece, and that is to become a master.

Twice a year there are held competitive exhibitions made up of the best work



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of the season, at which certain scholarships and other prizes are awarded. One of these takes place at midsummer in Woodstock, and the other is held in mid-winter at the Fine Arts building in New York, where the parent school has its permanent home. The standard of these exhibitions during the past two seasons has come perilously near to that of the best current exhibitions held by the New York Academy of Design and similar institutions; and the high average of the work has been such as to elicit praise from a number of the most serious reviews in the country. At these periods a very careful study is made of the question of framing, for it is recognized that the frame is an integral part of any work of art which takes the form of an easel picture, and that the beauty of the picture may be enhanced or its quality depreciated according to the taste and the judgment which are displayed in this

important matter. If it is objected that this preoccupation in regard to frames is somewhat premature it may be stated in reply that it is one of the cardinal principles of the Woodstock School that all students are presumed to be potential masters, and that every point which would be considered by a master must be seriously studied by every one of these young artists, who are, in effect, to be the future master-painters of the country. Another subject which is carefully considered at this time is the question of the proper hanging and decorative spacing of the work on the walls—a question which has never been seriously studied anywhere before—a neglect whose haphazard results are, as we all know, painfully apparent on the walls of so many of our prominent exhibitions.

The question of the housing of the students in Woodstock settled itself easily. It would hardly be expected that a vil-

lage of three hundred inhabitants could accommodate another hundred people without overcrowding and discomfort, but this is precisely what has occurred.

Many householders have enlarged their accommodations to the dimensions of summer boarding houses, and many others find it possible to take in two or three students; the quality of the board being invariably good, and the prices such as students can afford—from five to seven dollars a week. The school has proved a financial boon to the village, and in return for this the natives have given the students the freedom of their door yards and their fields.

In conclusion it may be said that the strongest effort is made by the school to cultivate and foster the individuality of its students, the general principles which govern all good art only being insisted upon. The students are at liberty to choose their own medium, whether it be oils, water colors, pastels or tempera; and no rigid formula in regard to technique is enforced, each selecting the style which best suits his or her individual temperament, it being clearly recognized that the whole essence of art is personality. The desire is to develop a number of individual painters and not to develop a "school."

THE MALDEN MONUMENT

BY FREDERICK W. COBURN

WHEN an art critic is able to say enthusiastically that the finest thing in a community of every-day, middle-class Americans is the soldiers' monument it is hardly doubtful that the artistic spirit is pervading society. The memorial of patriotic achievement up to now has not been expected to look its part of inspiration and aspiration. It has stood, usually, for the crassest philistinism, the negation of nobility. The rule has been that veterans and others raise a fund in order that the maker of ready-made monuments may install something for the removal of which the town, if enlightened, would promptly raise another fund. It is solemn truth that next to the monuments with which we dishonor our dear ones in the cemetery the most unsightly object in the average American city is the statue or pillar of stone or bronze which, in all sincerity of purpose and often with considerable self sacrifice, people have put there to impart to the younger generation lessons of devotion and truthfulness. Factories, warehouses and business blocks in such towns appear to be honest and dignified works of art by contrast with the cheap

meretriciousness of the local soldiers' monument.

The wayfarer on the trolley between Everett and Malden, suburban cities to the north of Boston, experiences surprise as, shortly after passing the Malden line, Bell Rock Park is reached. It pays to alight, simply to see how art can be employed to memorialize heroism. The park itself is just an open square, reserved by reason of historical associations amidst a huddle of wooden residences. A bell tower anciently stood on the site. The place is also of antiquarian interest because here lived Michael Wigglesworth, author of the "Day of Doom," and because, at a later period, this was the scene of the birth of Universalism. The land rises to a modest eminence, giving emphasis to the crowning feature of the park, the Soldiers and Sailors Monument, dedicated on June 17, 1910, and destined to be a landmark in a double sense. Situated as it is, led up to by an impressive terrace, it can never be hidden or dwarfed by its surroundings. As an example of municipal art, it is not too much to say that this work is among the very few of its kind that have been done